[This transcript was created by LAI staff. It is as true a representation of the original as we could create. When a word was too difficult to decipher or was questionable we put those words in brackets. All text in brackets represents the voice of the transcriber rather than the voice of the letter writer. We have not maintained the spacing that exists in the original letters because that was not compliant with our accessibility standards. We are left justifying most lines.]

[citation information]
Collection title: Corcoran Gallery of Art and Corcoran College of Art + Design, Corcoran Gallery of Art directors' records
Collection number: COR-0002-0-RG
Series 1: MacLeod, Barbarin and McGuire records
Subseries 1: Indexed correspondence
Box 2008-001
Folder 45: Letters 441-450

[Front of Letter 441]
Hart, James M., New York, Sept. 16, 1874
Sept 17/74
With regard to himself & his painting. “The Drove at the Ford”.

[Letter 441]

[Letterhead of 212 Fifth Avenue, New York, Sep 16 1874]

Wm MacLeod, Esq.

My Dear sir,

When I tell you that during the last ten weeks I have been in the Adirondacks painting cattle in sunlight, making careful studies of near trees, and trying to sketch some of the beauties of the running streams, you will I hope forgive my seeming neglect of your very kind and flattering letter of July 18th.

I am very much pleased at the interest you express in me and my work and I thank you for many kind things you write me in regard to my “drove at the ford”.

The sketch of my career as given in “The Book of the Artists” is in the main [correct?]. I do not think of anything to add to the story.

I was engaged ([illegible] part of my time) over two years in producing The Drove, I am rather a slow worker and I repaint each part many times over -

As I never repeat a subject the picture in your Gallery is the only one.

I have promised Mrs. Hart and myself a trip to Washington very soon now. I shall hope to have the pleasure of meeting you in person.

Very Respectfully,
James M. Hart

[Front of Letter 442]
Garrett, John W., Balt. Nov. 10./74
Nov 11/74
The Trustees of the Peabody Institute will visit the Gallery on Sat. Nov. 14.

[Letter 442]

[Embossed Letterhead]
Baltimore, 10th Nov., 1874

My Dear Mr. Corcoran,

I have received your kind note of the 7th.

The Trustees of the "Peabody Institute" have decided to visit the "Corcoran Gallery of Art", if the weather proves suitable, on Saturday next by the 12 o'clock train. They expect to reach the Gallery a little after 1 o'clock, and will be most happy to meet you there as you so courteously suggest.

I am, with great regard, Yours Very Truly,
John W. Garrett

W.W. Corcoran, Esq., Wash'n

[Front of Letter 443]
Boyd. D.F., Baton Rouge, LA, Nov 7. 1874
Nov 12/74, 16/74
Requests copy of annual Report or other official Publications.

[Letter 443]

[Letterhead of LA. State University, Baton Rouge, L.A.]
Nov 7th, 1874

To/ The Curator, Corcoran Art-Gallery, Washington, D.C.

Dear Sir:

Please send me a copy of your last Annual Report, or other official publication of your Institution; and greatly oblige

Yours, Most Truly,
D.F. Boyd, Sup't.

[Letter 444]

Pittsburgh, Nov 11th 1874

Manager of Corcoran Art Galery, Washington, D.C.

Sir:

I have two original Paintings which I am desirous of placing on exhibition in your galery they are on 24x30in canvasses and well framed, and of a character to attract attention. I write this in order to obtain your rules, or manner of receiving Pictures for exhibition, of which I am ignorant, I can give you references in Washington. Please answer and oblige

Yours Respectfully
John B Geyser
172. Smithfield St., Pittsburgh, Pa

[Back of Letter 444]
Geyser, John B., Pittsburg, Pa Nov 11/74
Nov 13/74, 16/74
Has two pictures he wishes to place on exhibition in the Gallery.

[Front of Letter 445]
Morton, O.B., Indianapolis, Oct 1, 1874
Nov 13/74
Introducing Mr. & Mrs. Hitt

[Letter 445]

Indianapolis Oct. 1st 1874

To the Curator of the Corcoran Art Gallery, Washington, DC

Dear Sir:

Mr. & Mrs. Hitt of this State who visit Washington for a short stay en route for Europe are persons whose tastes enable them to appreciate & enjoy the collections under your care. They are my friends & I will highly appreciate any attention you may show them. I am

Very Truly Yours
O.P. Morton

[Front of Letter 446]
Walters, W.T., Balt. Nov 14, 1874
Nov. 16/74
Has recied an enclosure & handed it to Fureschi. Will visit the Gallery in about 2 weeks. The Galvanic reproductions sailed on the 7th.

[Letter 446]

Balto 14th Nov 74

Mr. MacLeod

I have your letter and have handed the enclosure to Mr. Fureschi - you must indeed indeed have had a fearful time hanging to have engaged 4 or 5 days at what I thought you could finish in 2 - I hope you kept out of the large gallery all we marked off - the balance is I think secondary.

I am very sorry indeed I can't get over to see the changes for 10 days or two weeks as I leave for the South Monday night - after my return I will see you.

The galvanic things will be here in about two weeks, they were to leave 7th.

Your friend,
W.T. Walters

[Front of Letter 447]
Bierstadt, A., New York, Nov 15/74
Nov 17/74, 17/74
Thinks his picture "Mt. Adams" has been in the Gallery long enough and requests to have it taken from the walls & placed out of sight.

[Letter 447]

1155 Broadway, New York

Nov 15/74

My Dear Sir:

I think the “Mt. Adams” has been on exhibition long enough, and I shall probably send for it in a few days; in the meantime, please have it removed and placed where it cannot be seen by the public and oblige

Sincerely Yours,
A. Bierstadt

[Front of Letter 448]
Lucas, G.A., Paris Oct 30. 1874
Encloses copy of invoice of Galvanoplastic articles, with bill of same. List of articles which can be furnished. Duplicate bill of the Barye bronzes last sent. Statement of disbursements. Charges 5% commission. Two cases with Galvano will leave Nov 7, per Str Nurnberg.

[Letter 448]

Paris, 30th October 1874

Mr. Wm T. Walters, Trustee Corcoran Gallery of Art

Dear Sir,

I enclose you copy of invoices of the Galvanoplastic articles of Lionnet Freres, with list of same & another of articles which they can furnish if they are wanted. Also, duplicate bill of the Barye Bronzes last sent; some few on this bill being new & are not put down on his present catalogue. Enclosed also you will find statement of the sums I have disbursed this year up to date, for the account of the Corcoran Gallery of Art. The total amounts to 77,455f, which includes my commission which I have put at 3500francs, 5 percent on the sum of 70,000f -

The 2 cases Nos 23 & 24 will leave on Steamer Nurnberg, sailing from Southampton the 7th November.

I am yours most truly,
G.A. Lucas

[Enclosed invoices and statement of disbursements included]

(The following enclosure is mentioned in Letter 448 but listed as a separate scanned document under Letter 449)

[Enclosure of Bill of Lading from Lherbette Kane & Co.]

[Front of Letter 449]
Lherbette Kane & Co., Havre, Nov 6, 1874
Nov 19/74
Encloses Bill of Lading of two cases, per Str Nurnberg.

[Letter 449]
(no letter enclosed)

[Front of Letter 450]
Artist in Washington, June 1, 1874
Asking Mr. Corcoran to erect a Studio Building near the Gallery.

[Letter 450]

Washington June 1st, 1874

W.W. Corcoran Esq.

Sir,

The undersigned Artists of this City, knowing that your object in bestowing the magnificent gift of the Gallery of fine arts, has been the creation of a more general interest in art and by thus elevating the tastes of the people, serve as the chief instrument of the elevation and development of home art, ask of your munificence, to go one direct step further in this direction by the erection of a Studio Building in the neighborhood of the Gallery. The most powerful influence upon the development of Art as well as upon the taste and interest of the people in art matters, would soon become manifest in consequence of such a building. The artists work while growing, would permanently be under the critical eyes of his brother artists and thus the whole little community, from perhaps feeble beginnings, would rise in creative power and art knowledge. It is an old experience of European art centres, as you are well aware, that the near connection of the artists of such places creates that general spirit so indispensable to the development of their calling and which gives tone to their individual productions.

The public also, by gaining easy entrance into the workshops of art, will not fail to become more and more interested in its ways and means and in its productions and will soon learn to discriminate between good and bad ones. Only then, when such state of things is arrived at, the magnificence of the Gift of the Gallery, we safely may predict, will begin to emit its most glorious rays.

(Signatures of the Artists of the City (14))